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A PROFESSIONAL REGISTER AND MUSICAL MAGAZINE FOR EVERYBODY.

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ON TUESDAY, NOVEMBER 14th, 1899,

Madame ALBANI

AND OTHER EMINENT ARTISTS.

THE SEASON'S PROGRAMME WILL BE READY IN JULY.

H. G. WORKMAN, Hon. Sec.

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SIR HERBERT OAKELEY. A MUSICAL ACCIDENT AT OXFORD.
"THE MINIM" THEORY QUESTIONS. ACADEMICAL. ABOUT ARTISTS.
LECTURE ON MENDELSSOHN, By J. BENNETT (CONCLUSION).
GREATER BRITAIN AT EARL'S COURT. ODD CROTCHETS.
SCOTCH MUSIC AND SCOTCH DANCES. PRESENTATIONS TO MUSICIANS.
THE R.A.M. AND R.C.M. LOCAL CENTRE EXAMS.
LONDON AND PROVINCIAL NOTES, &c., &c.

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THE MINIM.

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COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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IS COMPETITION GOOD FOR MUSICAL ART?

THE answer to this question depends on the object or subject to be competed for. If it is money, then we have the unedifying, nay more, demoralising and even wicked prostitution of art to please the majority of the public. The man who could write a good song, prefers to knock off a milk-and-watery, feebly sentimental ditty, with a “tum-ty-tum” accompaniment, generally something about a lady's eyes, or some other inanity which will “sell.” Nearly all young or old ladies, and many youths and young men who have some smattering of musical knowledge, endeavour to increase their present income by teaching some young friends or relatives, the result being that many genuine, experienced and able teachers must either eat their bread without butter, or become more or less frauds themselves.

They may either “invent a new system”—hob-nob with doubtful institutions and sham colleges, or perhaps run a bogus company, and with human nature as it is, this alternative is often naturally preferred to a very dry crust. Yes, it is certain that competition for money is not good for musical art.

Is the object in view the love of power, prestige, notoriety and influence in the musical world, or the holding of well-known appointments? Those “who are in the know” could unfold some tales of the heartburnings, the jealousy, malice, hatred and all uncharitableness engendered by the competition for such positions, and it cannot be said that such competition is good for art, as it often may result in the appointment of the wrong man, and the bitter disappointment and chagrin of many much better qualified.

Truly, the race is not always to the swift, or the battle to the strong: it is more often, unfortunately, to the schemer, the plotter, and the discoverer of other men's weaknesses.

If socialists are right in saying that competition is bad for industries, it may certainly be much more strongly asserted that “commercialism is fatal to Art.”

On some future occasion I may endeavour to shew in what way only is competition good for Musical Art.



J. W.

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Midsummer Half Term begins Monday, 12th June;
Entrance Examination therefor, Thursday, 8th June, at 2.

Syllabus for the 1899 L.R.A.M. Examination is now
ready, and may be had on application.

Prospectus, Entrance Forms, and all further
information, of

F. W. RENAUT, Secretary.

Monthly Calendar.

JUNE.

According to some writers June derived its
name from the Latin *Junias*, because it is reckoned
the month of young people.

1st.—Trinity College, London, founded 1872.

3rd.—Duke of York born 1865.

6th.—Stainer, Sir John, born 1840.

7th.—The English Reform Bill received the
royal assent, 1832.

8th.—Schumann, Robert, born 1810.

8th.—Edward, The Black Prince, died 1376,
aged 45.

15th.—Greig, Edward H., born 1843.

15th.—Campbell Thomas, the poet, died at
Boulogne, 1844.

17th.—Gounod, born at Paris 1818.

17th.—Wesley John, founder of the Wesleyan
Methodists, born at Epworth, 1703.

18th.—The memorable battle of Waterloo
fought, 1815.

19th.—On this day Magna Charta, the Great
Charter signed, 1215.

20th.—Accession of Queen Victoria, on the
death of William IV., 1837.

24th.—Trinity College, London, local exam-
inations in musical knowledge.

26th.—Hullah, John P., LL.D., born 1812, at
Forrester, Died 1884, at London.

28th.—Coronation Day of Queen Victoria, 1837.

28th.—Bach, J.S. died 1750, at Leipzig.

30th.—Hopkins, Edward J., Mus. Doc.,
President of the Guild of Organists, &c., born 1818.

Editorial.

With this *Minim* we give as a supplement a
portrait of Mr. Carl Heinzen, the American violinist,
and a new "Lullaby Song," the composition of
Mr. W. Griffith, Mus.Bac., F.R.C.O. This
effective little work may be had printed on stout
paper, price sixpence, from *The Minim* Office, or of
any Music Seller.

—:O:—

Next month we shall give a new Anthem com-
posed expressly for *The Minim*, by Mr. William D.
Armstrong.

—:O:—

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Gold Dust.

Absence of occupation is not rest; a mind
quite vacant is a mind distressed.—*Cowper*.

—:O:—

No man ever offended his own conscience but
first or last it was avenged upon him for it.—*South*.

—:O:—

Truth is as impossible to be soiled by any
outward touch as the sunbeam.—*Milton*.

—:O:—

Every human being has his faults, and the
forgiveness of trivial faults we have a right to de-
mand from friendship. The finest composition in
human nature, like the finest china, may have a
flaw, and yet a beautiful pattern.

—:O:—

Small griefs are loud, but great griefs are
mostly silent

—:O:—

Personal beauty will fade but the beauty of
the mind endures for ever.

—:O:—

He lives long that lives well, and time mis-
spent is not lived but lost.—*Fuller*.

—:O:—

A stumble on the path, a taint in the tank,
A snake's nip, half a span of angry steel,
A chill, a fish bone, or a falling tile,
And life was over, and the man is dead.

Sir Edwin Arnold.

—:O:—

If thou wouldst get a friend, prove him first,
and be not hasty to credit him; for some man is a
friend for his own occasion, and will not abide in
the day of thy trouble.

Addison.

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THE HALF TERM will commence June 12th.

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FRANK POWNALL, Registrar

Carl Heinzen,

THE AMERICAN VIOLINIST.

The portrait given as a supplement with this number of *The Minim* is that of the famous artist who is so well known as the American Violinist. The great continent of America has produced a large number of celebrated vocalists, but up to the present time we have not heard of many distinguished instrumentalists. We therefore hail the coming of Mr. Carl Heinzen amongst us with special interest. In an interview with which this *virtuoso* recently favoured us we elicited some interesting details of his career. We found Mr. Heinzen scanning the first page of our Magazine. "Seeing the cover of *The Minim*," he said, "reminds me of a curious phase of my early school days which strangely influenced my future career. It was the word 'Music,' painted on the staff on the school black-board in curiously designed letters, which I was never able to make out. The Schoolmaster used to write notes on the staff, and I was considered the best singer in the class; but that strange word on the black-board remained a mystery, until one day I was asked to write it. I dare say everyone has heard certain words uttered thousands of times, but has never seen them in print, and, if suddenly called upon to write or spell them, they would appear very strange. And so it was with my word 'Music.' Now, I must tell you I failed utterly to frame these magic letters, and I felt my youthful pride so injured that I resolved to see at once how the word looked in printed capitals. So I left my place and marched up to the Schoolmaster to acknowledge my ignorance of that mystic word, but, imagine my chagrin when he pointed to the black-board and I saw form itself out of those curiously designed letters, the word 'Music.'

"The Schoolmaster was severe, but very kind to me afterwards. One day when he kept the class after the usual hour for the misconduct of a few, he discovered tears in my eyes, and kindly asked what troubled me. I frankly acknowledged that ever since my failure to spell the word 'Music' I had saved my pocket-money and bought a cheap violin, and at that very minute my teacher was waiting for me at the house of a play-mate where I was to receive my first lesson, and I added that it was my wish to surprise my parents on my next, my tenth, birthday, by playing a little tune to them.

"It is needless to say I was allowed to depart, and on the appointed day I played 'Lightly Row' to my parents, who were so pleased that they presented me with a better violin and placed me under a good teacher. I must tell you that Cincinnati, in the beautiful state of Ohio, was at that time the musical centre of America, and splendid opportunities were afforded to me for study with masters brought from Europe to teach in the College of Music. I soon became the favourite pupil of my kind master Jacobsohn, from Leipzig, and at the age of twelve I received my first newspaper criticism, which I cherish in an album that now contains upwards of one thousand received since that memorable occasion. It reads, 'Little master Heinzen did some work upon the violin which was the most remarkable ever heard here. He has a large, uniform tone, almost incredible for a boy of twelve, and his execution is of that smooth, regular sort which shows the coming Artist. His shake was absolutely perfect, and nothing to compare with it has been heard before from any student.'

"At the age of eighteen I undertook the position of professor in a Conservatoire where I had more time to develop my own studies. Being endowed with the American temperament of undertaking, I soon grasped the opportunity of buying the Conservatoire I was engaged at, and becoming its director. Instead of this permitting me to follow out my desire, I found myself working sixteen hours a day, which in six years, with few opportunities for concert tours, promised ruin to my solo work, so I broke away from this and followed my original plan, travelling in America as a solo violinist. Later on I came to London, where, under Wilhelmj, I became the artist which London has found me, and, I trust, the provinces will soon pronounce me 'The American violinist' with a tone and style recalling Senor Sarasate, a compliment I am proud my years of labour and striving have earned, for I never play without feeling that my violin tells stories of sorrows and of joys."

Mr. Heinzen closed this interesting interview by expressing a hope that all he had said would not

ne, 1899.

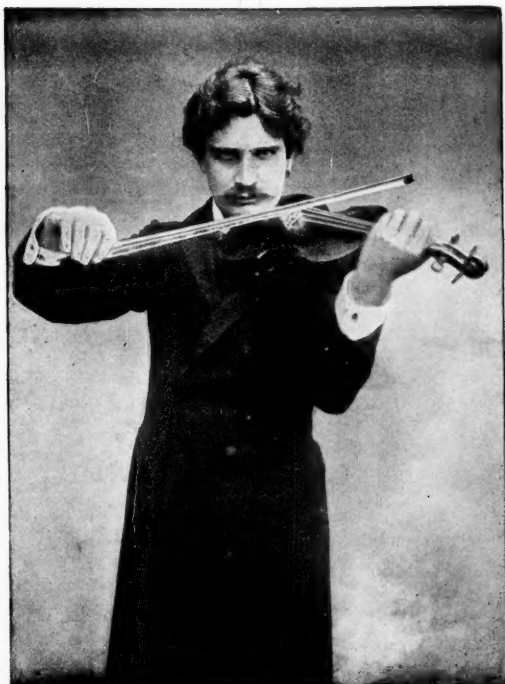
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Supplement to "THE MINIM," June, 1899.



CARL HEINZEN,
The American Violinist.



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be made use of. But the story was given in such a pleasant and natural style that it will not bear abbreviation.

Mr. Heinzen's success since he appeared in London has been recorded in a variety of criticisms. *The Times* says, "Mr. Carl Heinzen, a highly accomplished violinist, who has only to be heard more frequently in order to obtain a wide recognition, played with great taste and technical facility, and deserves hearty commendation for avoiding the beaten track so far as to introduce David's 'Scherzo Capriccioso,' a Polonaise by Mlynarski; and a set of

short pieces, chosen with a view to illustrate the most important epochs of human life, made an effective group, and the selection argues a good deal of taste in the player."

Strad says, "His tone is wonderful, his technique most polished, and his musical intelligence and artistic feeling of the very highest quality."

Mr. Carl Heinzen was born at Cincinnati, Ohio, U.S.A., and it may be added that he possesses all the charming characteristics of the natives of that State.

"The King of Instruments."

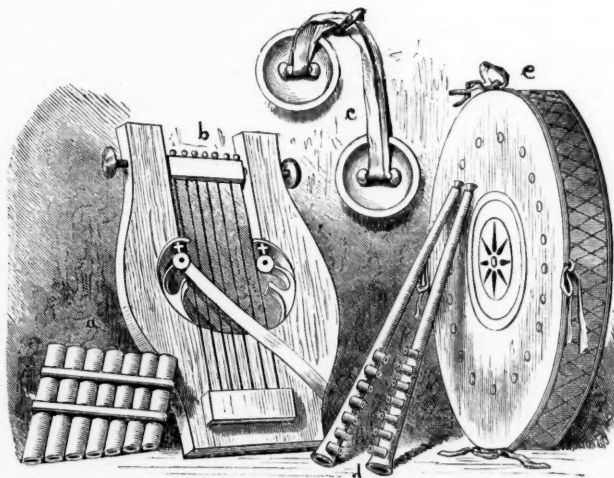
BY HAROLD S. ROBINS.

PART I.

In the present article I propose to give a somewhat graphic description of the rise or progress of the organ, otherwise known as "The King of Instruments." I do not intend to trace the history of this most interesting instrument of music in any particular direction, but rather, to explain—as far

music. The word *organ* in the Psalms and other parts of the Old Testament must not, under any circumstances whatever, be confounded with the fine instrument now bearing that name. The term was taken from the Greek translation, but the ancient Greeks had no particular instrument of music called an organ. In all the Greek musical theorists, *organic* is a general term applied to instrumental music.* The extended application of the word *organum*, throughout the middle ages, has given rise to much confusion and misunderstanding.

Fig. 1.—Musical Instruments of the Greeks.



as is within my small powers—the *origin*, *development*, and, lastly, the *construction* of the said noble specimen of higher mechanical art.

First of all, let us clearly understand what the name of "Organ" means, or, rather, what it used to mean when first applied to anything relative to

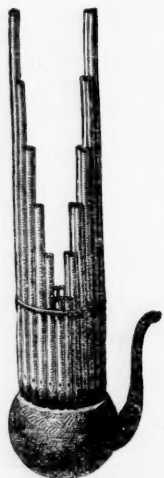
It is perfectly clear, however, to those who have investigated the subject, that the Romans understood by their *organum*, not an *organ*, in our sense of the term, but an instrument of any kind; nevertheless the expression was more particularly applied to

* See note in Burney's "History of Music," Vol. 1, page 252.

musical instruments : to express myself a little more fully, I may add, ere I pass on to consider the origin of the organ, *Organum* was a general name given (in Biblical times, and even prior to that) to any machine or contrivance by which human labour was assisted, as in agriculture, warfare, etc., etc.

In the 30th chapter of the book of Job, and at the 31st verse, we may read "*and my organ into the voice of them that weep.*" From what I understand the Syriack rendereth it, *my psalter*—quite another instrument altogether of a triangular form. The ordinary *mouth-organ* commonly used nowadays is, I fancy, a very fair example of the crude attempts which were made in the time of the Bible, to make some sort of music with—no matter whether concordant or otherwise!

Fig. 2.—The Cheng, or Chinese Organ.



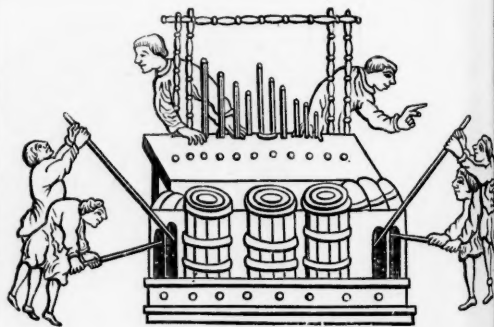
The Cheng, or Chinese organ, which consists of a series of tubes having free reeds, may be taken as a good example of an ancient mouth-organ. It is held in the hand and blown by the the mouth. Kratzstein, an organ builder of St. Petersburg, having become possessed of one, conceived the idea of applying the idea to organ stops.

Many of our modern amateurs seem to look upon the "pneumatic" and also the "hydraulic" organs as comparatively late invention,* but this is simply a mistaken idea, for they are "as old as the hills"—as the expression goes. To go back to the time of Nero, I may remark the hydraulic organ was in use even then and a general favourite, and

* In Mediæval times the hydraulic (or water) organ was known by the name of *Organum hydraulicum*, and the pneumatic was classically called *Organum pneumaticum*.

greatly used for many and varied purposes : it was, however, more generally used in the house than in the Temple, and the said Nero is supposed to have possessed a large number of them. In the fourth century, A.D., the organ was regarded chiefly as a secular instrument, yet, it has always been looked upon—more or less—as a sacred instrument, and more often than not, used for ecclesiastical purposes. In the time of the Romans the hydraulic organ seems to have been entirely superseded by the pneumatic—about the year 350 A.D. Personally, I do not care to make use of more statistics than is absolutely necessary ; I fear, however, in the present case, I must worry our readers a little bit in this direction. In the year 757, many improvements were introduced into the organ by the Byzantines, and Byzantine emperors are known to have presented organs to Pepin. Some writers accredit Lewis the Pious with having introduced, in (or about) the year 822, the organ into Germany. There were numbers of both organ-builders and performers in 860, and towards the end of the century, the Germans are said to have imported organs into Italy. There is a very curious picture which is taken from a Cambridge manuscript of an ancient English Church organ ; it is a faithful representation of same, and is very interesting on account of the whimsical, droll manner in which the performer is seen communicating with the blower. But stay, let me continue for a while, the subject of the *Hydraulic Organ*, which, I am inclined to imagine, appears more and more interesting as we trace its somewhat lengthy history, dating back, as it does, for *hundreds* of years !

Fig. 3.—Ancient English Church Organ.



"Vitruvius"—wrote Dr. Rimbault—"in his celebrated work on '*Architecture*' (but treating of other matters very little allied to that art), has left us a curious chapter on the *hydraulic* or (as has been previously expressed in this article) *water*

Scotch Music and Scotch Dances.

Although, with the exception of some few districts, the inhabitants of the mountains of Scotland have long mingled with other nations, and though in the course of these latter years, many points of belief, of manners, and of traditions, which were peculiar to them, have disappeared in consequence of their extended intercourse; yet with respect to their music and dances, the Celts possess original monuments, and types of the olden time, which, according to all the chances of probability, will never lose their primitive character. Hence the national airs which they have been accustomed to sing, either on domestic occasions, or on their march against the foe, their dances which tend to give them their extreme agility, will most likely survive when their language and their physiognomical structure shall have been either lost, or changed in their admixture with other people.

As long as the ear shall continue to be charmed, and the heart to be warmed, by the magic of melody, so long will the music of the Celts continue to claim its admirers. Added to which, it has this peculiarity, that it cannot be combined with the learned theories of our composers; its gamut being defective in the intervals of the major fourth and seventh, and not admitting of any harmonic accompaniment, stamps it with that character of simplicity which proves it to be the true music of nature, and as such, the sure favourite of those who judge of music by their feelings, and not according to the rules of science. Another very remarkable character of this music is its great ductibility, by means of which the performer can at pleasure communicate to his hearers the sentiment, the passion, by which he is animated. The mountaineer, whether he sadly follow the funeral of his friend, traverse the narrow defiles of his mountains, skim over the smooth surface of his lakes, or march proudly against the enemy, causes us to recognise, in the different airs which he sings on each occasion, something that partakes of the nature of the situation, something, according to his subject, powerfully expressive either of grief, of melancholy, or of resistless valour. Be it either graceful, complaining, playful, or warlike, the moment that it receives a peculiar character, no variation can give a new feature to it.

Between the *Reel*, the original dance of the Scotch, and the *Waltz*, a German dance, which may equally be considered as original, there exists nearly the same difference as between the two respective kinds of music. The *Reel* is light, gay, and energetic, and preserves its native character in

spite of the strange innovations which have been attempted to be introduced into it; the *Waltz* is more voluptuous, full of art and contrivance, and has nothing of the vigour and simplicity of the *Reel*.

When we behold the Scotch giving a loose to the pleasure of this favourite dance, we are at once induced to believe that their very hearts and souls possess something of the liberty and freedom displayed in its movements; whilst those who take a pleasure in the multiplied gesture and soft evolutions of the waltz, lead the spectator to conclude, from the very opposite reason, that their ideas and their conduct are in some measure in accordance with the same.

The other European dances are composed of figures and combinations taken from the reel; the country dance, for instance, is but a modification of it, and much less ingenious than the original, since the majority of the dancers remain for the greater part inactive. The waltz, it is true, has also served as the type of the national dances of some of the countries of Europe.

The Scotch costume does not possess less grace, elegance, and simplicity than their music and their dance. By this costume we do not mean that fantastical dress which the caprice of certain strangers has been pleased to designate by that name, but such as it is still seen in the families of the mountaineers, who have lost nothing of their ancient inheritance. The kilt, which has been unworthily mutilated in the service of the English army, bears scarcely any relation to the original tunic, harmoniously diversified by a variety of colours. It is the same with respect to the bonnet, some vestiges of which are still to be found among the Biscayans, and which has been so perverted in its form as to resemble the cap worn by the Prussian grenadiers; a medley scarcely less strange and discordant, than would be a simple Gaelic air interpolated by German harmony.

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Adagio. $\text{♩} = 69.$ *Soothingly*
Voice. *p*
Hush-a-bye ba-by

Piano. *sempre pp*

on the tree top.... When the wind blows the cra-dle will rock.....

..... The cra-dle will rock.....

simile

Più animato.

mf

When the bough breaks. The cra.dle will fall

mf

p

Down will come ba - by, cra.dle and all.....

rall. p

p

rall.

a tempo primo

Hush-a - bye ba - by, Hush a - bye, Hush - a - bye.....

rall. pp

rall. e smorzando al Fine.

p

slp

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organ, which, from its complicated character, has much puzzled the learned." "The bellows," continues Dr. Rimbault, in his popular work upon "The Organ," "of the first organs were very small, and so imperfectly constructed, that they could not supply a steady wind; the organ in consequence did not produce a uniform tone. Thus, the improvement of the wind apparatus was now seriously thought of, and the result was the invention of the water-organ, the water being used in such a manner as to counterbalance the hitherto variable pressure."

I have already stated the word *organum* when used by the Romans meant an instrument of any kind. The Rev. Bonavia Hunt, however, seems rather to have his doubts as to the truth of this fact, for in his "History of Music" he writes, "*Organum* was another term for this weird accompaniment." This, he wrote, in relation to the *discantus* of Hucbald (840-930). We see, then, that even our own historians do not seem quite clear as to the ancient *organum*, for none of their descriptions or explanations upon the word agree. Winchester is supposed to have been one of our earliest cathedral-churches with a good organ, for, it is reported during the days of the past, it possessed an instrument having 400 pipes,* a magnificent one for those times!

* The date of this instrument is uncertain.

(To be continued.)

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Resignation of Sir John Stainer.

We regret to learn that Sir John Stainer has announced to the Vice-Chancellor of the University of Oxford, his intention of retiring from the chair of music. During the ten years of his professorship Sir John has spared no effort, nor indeed expense, to promote the welfare of the art to which he has dedicated his life, and his decision will be received, not only by musicians, but by the public generally, with heartfelt regret. Probably few amongst his audiences on the various occasions of his professional lectures, realised the amount of labour and research involved in setting forth so amply the historical subjects dealt with, and when all this is taken into account, we cannot wonder at his desire for a complete rest. Of course these lectures are only a tithe of the work which falls to a conscientious holder of so important a position. The professor is consulted on all sorts and conditions of details of his art by professional and amateur musicians all over the world, and those who know Sir John intimately are aware that he has never shirked any part of his duty. It

only remains for his friends and well-wishers—practically everybody who enjoys the pleasure of his acquaintance—to hope that he may long be spared to enjoy the leisure he has so fully earned, and that he may perhaps temper that leisure by some occasional advice in an unofficial capacity upon the progress of music in Oxford, which, we are glad to say, will still be his home.

Sir Herbert Oakeley.

Since playing to Queen Margherita at Rome, as recorded in our last issue, Sir Herbert Oakeley is mentioned in the *Court News* as having been invited, when at Nice, to dine at Cimiez, and to play a selection of pianoforte music to Her Majesty the Queen, by whom, and by H.R.H. Princess Henry of Battenberg, gracious thanks were expressed.

Oxford.

A MUSICAL ACCIDENT.—One hears of all sorts of accidents now-a-days, ballooning accidents, bicycle accidents, accidents by land, accidents by sea, all involving loss of life possibly, to a greater or lesser extent. Musical accidents as a rule are never quite so serious, they are even at times distinctly amusing, and we cannot, on the spur of the moment, recollect any case where serious loss of life was the result. Those excursionists—and there were a large number—who attended the Evening Service at Christ Church Cathedral, Oxford, on the 3rd ult., had a distinctly amusing experience. The Magnificat and Nunc Dimittis were announced on the choir bills to be sung to the setting of Kelway, in the key of B minor, but unfortunately the organist started with Ouseley in B minor, a totally different setting, the choir at the same time singing the former with all the force they were capable of, and the combined result being slightly more amusing than correct from a strictly musical point of view. But the organ was not to be beaten, quite the contrary; it steamed gaily on with the service of its choice, the disconsolate choir "caved in," and sang snatches of the Ouseley setting, as best they could remember, until the end of the canticle. Then came the reading of the Second Lesson, and one could have hoped that nemesis, having had "a really good innings," would have tormented organist and choir no more, at least, at that service. But this was not the case, for the organist, during the reading of the lesson, thinking that the choir would sing the Nunc Dimittis to Kelway, promptly played it to that setting, whereas they had found the Ouseley one, and began to sing that. So the Nunc Dimittis was as great a chaos as the Magnificat, and the result of the whole may well be left to the imagination alone. These accidents do not happen often in cathedrals, perhaps we may add—"luckily they do not!"

St. Cecilia.

Our illustration of St. Cecilia is from the celebrated painting by Carlo Dolce, in the Dresden Gallery. The calendar gives November 22nd as the day appointed to commemorate the martyrdom of St. Cecilia. There is no doubt the Virgin Martyr was an historical being, and descended from the noble Roman family Cæcilia, and that she died the death of a martyr during the reign of Marcus Aurelius (177 A.D.). It is related that just before her death she became the means of converting to christianity both her bridegroom, Valerianus, and also her judge. On the eve of her martyrdom she was told that, on account of her noble descent, her life would be spared if she would recant and sacrifice to her former gods, and only on her firm refusal was the grim sentence carried out. St. Cecilia is regarded as the Patron Saint of music.

The "Minim" Examination Questions on the Theory of Music.

SET VIII.—THE LAST.

- I.—Take the tune, "Ascension," in the June *Minim*, as the subject to treat upon.
- II.—(a) Transpose the tune into the key of E flat; (b) into $\frac{3}{4}$ time; (c) into Open Score, using the proper C Clefs for the three highest parts.
- III.—(a) Figure all Common Chords; (b) Inversions of Common Chords; (c) Chords of the Dominant 7th; (d) Inversions of the Dominant 7th.

This will close the series of Theory Questions, previous to the Competition Questions, which will be given in the July *Minim*. Prizes of Musical Works will be offered for the best papers worked according to the regulations. Full particulars will appear next month.

Advice.—(1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Write neatly, and not too crowded; leave space of a stave or two between each question and answer for corrections. (4) Write in Ink. (5) Give your name or motto at the end of each Paper worked, as required for a competition.

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Lecture on Mendelssohn.

By MR. JOSEPH BENNETT.

PART II.

[CONCLUSION.]

The lecturer went on to say that Mendelssohn, between his twelfth and twentieth year, composed a vast number of works, including twelve symphonies, four operas, and so on. Some of those were in print, and some were among the most famous masterpieces of the art. He need only mention the wonderful overture to a "A Midsummer Night's Dream," written at the age of seventeen, probably the most complete example of musical precocity that could be found in the whole range of the Art. With it might be mentioned the pianoforte quartette in C Minor, the Symphony in C Minor, the pianoforte Capriccio in F sharp minor, the octet for strings, and the Opera "Comaches Wedding." Those were all living and active in the world of music, and they would remain a cause of wonder till the development of humanity peoples the globe with prodigies, and makes such achievements common. In 1828 Abraham Mendelssohn thought the time had come when his gifted son Felix should see the world. He had previously been to Paris, where the lad reckoned up French musicians and expressed the total in rather small figures. But the young composer was then out of leading strings, and he was to go forth alone, see England and Italy, review France through somewhat older eyes, and finish with a round of German musical centres. On 18th February he left Hamburg by boat for London, where he was met by the eminent pianist, Moscheles, who, by the way, had engaged rooms for him in Portland Street, in

which street he died, after the production of "Oberon," at Covent Garden, in 1826. Mendelssohn was a decided acquisition to London Society in 1829, and freely displayed his talent as a pianist without remuneration, going about to parties a great deal. He must tell them that Mendelssohn was a decided Radical, as Radicalism was understood some seventy years ago. Being a Jew, though a Christian, he remembered the injustices done to his race, and he suspected that like the Irishmen of anecdote he was "agin the Government" wherever he went, or at all events disposed so to be. There was pretty clear evidence that the soul of the musical Radical revolted at the treatment to which paid artistes were subjected in London drawing rooms. They were often, as doubtless they knew, divided from the company by a silken cord stretched across the apartment. On one occasion their composer being a guest saw the great Malibran seated in a corner on the other side of the cord, looking as he thought humiliated and miserable, for the impassable division was a purely British institution unknown elsewhere. Malibran being a special favourite with Mendelssohn, his anger blazed up, and he retained a keen resentment as long as he lived. By the way, the cord very much astonished Spohr when he first came to this country, but he on learning what it meant at once went over and joined the guests. The hostess seeing this swept down upon him, but in the nick of time a foreign Prince hurried to Spohr, shook him by the hand and engaged him in conversation which caused the hostess to retire. Mendelssohn's first public appearance in England was at a Philharmonic concert in the Argyll Rooms, conducting his symphony in C minor. The success was immense, and as he himself said, "it lifted a stone from his heart." When the 1829 London Season came to an end, Mendelssohn and Klingemaun made a tour in Scotland, and the young composer naturally sought to give expression to his feelings in Music, and it was in Holyhead Palace where the first 16 bars of the Scotch Symphony occurred. They were in answer to one of his sisters when, on his return home, she asked for an impression of "the land of brown heath and shaggy wood." Surprise was sometimes expressed that Mendelssohn chose a theme so tinged with melancholy, and that the same feeling so largely pervades other portions of the symphony, but that only showed with what accuracy Mendelssohn embodied the spirit of the dark and true and tender North. The airs of all Northern nations were characterised more or less by sadness, and that perhaps might help to explain their popularity, even if it be not true that, as Beaumont says, "Nothing is so dainty sweet as lovely melancholy." Returning to England, Mendelssohn went alone to Liverpool and thence

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to the home of a mining engineer, named John Taylor, in Flintshire. The visit might have been considered a risky one for a romantic young man, seeing that Mr. Taylor had three merry and no doubt pretty daughters. One of these ladies had informed them that they knew very little about Mendelssohn's music at the time, but when he had played some of it to them, the wondering girls on retiring for the night, gathered around the bedroom fire, and proceeded, as he was informed the manner of girls was, to talk over the young visitor. They came to the conclusion that he was a genius, and would make a name in the world. Oh! the discerning maidens (laughter). Mendelssohn and the girls having had a merry time, his gratitude took the form of three pianoforte pieces, one for each of his little charmers. To Susan he gave the well known "Rivulet," which they were assured was the actual recollection of an actual stream; to the lady who told him all this, he presented an Andante and Allegro, suggested by a bunch of carnations and roses. The third daughter had in her own special garden a pretty creeping plant with a trumpet shaped flower. "What music, Mendelssohn asked, "would the fairies play on those trumpets," and being told that she did not know the youthful master, going to the pianoforte rattled off a Capriccio in E minor. He wrote out the piece, drew a spray of the plant on the margin of the paper and presented it to the happy girl. How romantic, how pretty, and how pathetically young! After other interesting references to the life of the composer, the lecturer went on to 1833, when Mendelssohn published his three books of short pieces for the piano, now known as "Songs without words." He was sanguine about their future. "The work will certainly go through twenty editions," he wrote, "and with the proceeds I will buy the house, No. 2, Chester-place (next door to Moscheles), and a seat in the House of Commons, and become a Radical by profession." His share of the proceeds from Messrs. Novello in 1833 was £4 6s. od., about enough to purchase the handsome knocker on the door of No. 2 Chester-place. Three years later the 46 copies had grown to 114—alas, for our slow English perception!—and he sold the copy-right of this and other works, 18 in all, for £35. Mendelssohn was extremely fastidious over his compositions. If dissatisfied with the work he laid it aside and never sent it to the printers, and as a consequence no less than 48 of his works were posthumously published. His scruples were, no doubt, exaggerated to a large extent, but his fame owed to them very much indeed, and the revision of "St. Paul," the "Hymn of Praise," and "Elijah," most conclusively attested to the advantage of second thoughts. To resolute and unsparing self-criticism were due the very many changes in

the "Elijah." In 1837 Mendelssohn married a pretty Frankfurter named Cecile Jussereaud. During his wedded life piece after piece came from his pen, the series ending as regards a climax, with the "Elijah," and one, the oratorio "Christus," he was destined never to finish. There were no signs of slow decay of mental vigour in Mendelssohn's last months on earth. On the contrary, despite symptoms of failing health, never was he more alive than on the brilliant day in 1846, when he stood facing the audience in Birmingham Town Hall, and received the delirious applause of an enthusiastic throng. That moment was worth living for and worth working up to. It was the crown of his life, and little did those who acclaimed think, as they looked on his face blanched with emotion, and into eyes which blazed with excitement, that in fifteen months the silver chord whose vibrations made music for a world would be loose and toneless; that a generous fount of song would cease to flow; that over many more seas than one a voice would be heard saying, "A greater than Pan is dead." But he reached his climax painfully. Even then he was at the stage of brain trouble whence something was obliged to give way soon. This was clear enough to Dervient, who after visiting the composer in 1846, wrote: "I became fully conscious of the change that had come over the sources of his inner life. His blooming youthful joyousness had given place to fretfulness, satiety of all earthly things, which reflected everything back differently from the spirit of former days. Everything that savoured of business was an intolerable annoyance to him. He took no longer pleasure in the Conservatorium; not one of the young people studying composition inspired him with any sympathy; he grossly declared them to be without talent." Then Fanny, his favourite sister, died suddenly. It was a cruel blow and filled him with the darkest foreboding. Grandfather, father, mother, sister; all had been struck down suddenly. What could he expect? But he worked on. In a Swiss village, whither he had retired to grieve in peace, he composed the pathetic string quartette in F minor, and laboured hard in forwarding various other works. These exertions aggravated the brain mischief, and on October 26, 1847, the first warning of imminent doom was given. On November 4th all was over. It was true that life like Mozart's and Schubert's, was not to be counted by years.

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The competition for the Agnes Zimmermann Prize took place on Monday, 15th May. The examiners were Mrs. Emily Liddell, Miss Agnes Zimmermann and J. A. Fuller Maitland, Esq. (chairman), and the Prize was awarded to Ethel V. Cave (a native of Bristol) and Elsie E. Horne (of London) equally.

The examiners highly commended Marguerite Elzy.

—:O:—

THE INCORPORATED SOCIETY OF MUSICIANS.

There is a large increase in the number of entries for the Summer Examinations this year throughout Great Britain.

—:O:—

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The Academical Board offers seven national prizes of £5 and £3 each, and ten Local Exhibitions of Nine Guineas each for the best candidates in the Local Centre Examinations in the Theory of Music and Practical subjects. These prizes are open to all comers.

—:O:—

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY AND THE ROYAL COLLEGE OF MUSIC.

The Honorary Secretary of the Associated Board, Mr. Samuel Aitkin, has returned from

Canada, and arrangements have been made for holding the Associated Board Examinations this month. Mr. F. H. Cowen, the celebrated composer and conductor, has most generously placed his services at the disposal of the Board for Canada. Mr. Graham P. Moore will conduct the Examinations in Australia, and will proceed with Mr. Cowen, on the 3rd of June, to Canada, to assist him in the Teachers' Examination to be held in the Dominion. Mr. Moore will take British Columbia immediately after that, and will proceed from Vancouver to Australia at the end of June.

—:O:—

The Associated Board Local Centre Examinations for 1899, which were considerably in excess of any previous year, have now been successfully completed.

The Gold Medals in the Senior Grade will be awarded to Miss Ethel Horsley, Scarborough, and Miss F. M. Bennett, of Gravesend, both of whom received 146 marks out of a possible 150. Mr. Charles E. Richards, of Ealing, will take the Silver Medal in this grade with only one mark less, 145. In the Junior Grade, the Gold Medal will be taken by Miss Phoebe W. Elias, of London, who has accomplished the rare feat of obtaining full marks, 150, out of a possible 150, in pianoforte playing. The Silver Medal in this grade will be awarded to Miss Lucy Skene for violin playing, she having received 146 marks out of a possible 150. The average for these medals for the present year was in excess of what it was in the year 1898.

—:O:—

For the School Entries of period B. (the June and July examinations) a very large and record entry has been received. In fact, the candidates for this one period of the Board's Examinations now considerably exceed the number received three years ago for the whole year.

—:O:—

With a view to making its Examinations more popular and more acceptable, the Board has decided next year to reduce its Local Centre Fees, and the School Harmony Fees will be reduced from One Guinea to Fifteen Shillings. The Exhibitions, which the Board offers again for the year 1900, will be Six in number, and are of an annual value of about £430.

—:O:—

A very large increase of candidates has been received in Australia and Canada, and it may be safely said that the opposition to the Associated Board in the Dominion will soon be exhausted, and the efforts to extend the scheme of Local Examinations will be rewarded with success.

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About Artists.

The marriage was solemnised on Thursday, April 27th, at the Parish Church, Cheltenham, of Mr. Ivor Algernon Atkins, Mus.Bac., Oxon., organist of Worcester Cathedral, to Miss Katherine May Dorothea, only daughter of the late Rev. Edward Butler, Llangoed Castle, Breconshire, and Mrs. Butler, College Yard, Worcester.

—:O:—

The marriage between Mr. C. H. Moody (Hon. Fellow, and Member of the Council of the Guild of Organists, Incorporated, London), and Miss Mary Grindall (Mamie), second daughter of the late Dr. Grindall Brayton, L.R.C.S., and L.R.C.P., Ed., of The White House, Hindley, in the county of Lancaster, was solemnised on May 11th, at the Parish Church, Wigan.

—:O:—

The Duke of Norfolk has, in conjunction with Mr. Gatty, edited a new hymn book for use at the Roman Catholic services.

—:O:—

Dr. Charles Vincent resigned recently the office of Hon. Secretary to the London section of the Incorporated Society of Musicians. At a sectional Council Meeting a large Committee has been nominated for raising a fund for some fitting testimonial to be presented as a token of the appreciation of his services during the past ten years.

—:O:—

Mr. Charles Knowles, the Leeds Baritone, is about to take up his abode in the metropolis, where an important engagement for a term of years will be carried out. Mr. Knowles will continue his professional work as a concert singer.

—:O:—

Mr. Watkin Mills, after his visit to the United States, will return to England in November.

—:O:—

Dr. Ebenezer Prout has reminiscences, which no doubt will some day afford material for a volume that can scarcely fail to prove interesting. He was once organist at Union Chapel, Islington, and the minister, the Rev. Dr. Allon, was editor of the

"Congregational Psalmist." During the preparation of a new edition of the book he said to Prout one Sunday morning, handing him some papers, "I wish you would look over these proofs during the sermon, and give them to me after the service."

—:O:—

Last month Sir Herbert Oakeley received a "command" to play to the Queen at Cimiez. From a selection of music submitted, the following were among the items chosen:—"Ave Maria," Etude, Henselt; Moment Musical, in C sharp minor, Schubert; Motivo in D flat, Esain; Romance in F sharp, and "Evening and Morning," by the pianist, who was honoured with the thanks of Her Majesty, and of those of the Princess Henry of Battenberg.

—:O:—

Madame Albani has sailed from Cape Town, and is expected in London this month. She will remain in town for the season, taking part in the Crystal Palace performance of "Elijah," and also singing elsewhere. Madame Albani will appear at a series of concerts in the provinces in the autumn with a strong party of artists.

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On May the first this Exhibition was opened with great ceremony by a distinguished assembly, including the President, H.R.H. the Duke of Cambridge, K.G. The attractions of this vast show are too numerous to mention. It may be said that it is a place of wonder, and of great educational value to old and young. Music of course forms one of the chief features, and during the past month the bands of H.M. Grenadier Guards (Conductor, Mr. A. Williams, Mus.Bac., Oxon.), the Hon. Artillery Company (Conductor, Mr. E. Walker), and the Exhibition Colonial Band (Conductor, Signor A. Venanzi), have occupied the orchestras. These fine bands play at stated times during each day and evening, and the programmes are of a popular character, combined with the best overtures and operatic selections. The great attraction is undoubtedly at the Empress Theatre, where two performances are given daily, depicting "Life in South Africa." The picturesque representations of savage life in the wilds of Africa should be seen to be fully understood. Such a combination has never been presented in this country before. The horde of savages comprising about 200 Matabeles, Basutos, Swazis, Hottentots, Malays, Cape and Transvaal Boers, South African Troopers, Heroes of the Matabele War, and lastly, the real Prince Lobengula, the redoubtable warrior chieftain who was taken prisoner by the Troopers during the late Matabele War. The spectacle lasts about an hour and a half, and for that alone it is worth visiting the Exhibition. An interesting event took place on Sunday, May 14th, when the African savages were taken out to see some of the sights of London.

Seven huge brakes were chartered to convey the dusky crowd round the Metropolis. Before starting each man was supplied by Mr. Frank E. Fillis, the famous South African Pioneer Showman, with a cigar of Broddignagian proportions. Prince Lobengula was accorded the place of honour on the box seat of the leading car, and, seated between Mr. Coleman, the chief interpreter, and the *Daily Mail* representative, frequently gave forth ejaculations of amazement at the size of the public and private buildings along the route. From time to time his words of wonderment were re-echoed by the Matabele, the Zulus, the Basutos, and the Swazis.

Buckingham Palace, it was explained to the prince, was the residence of "the great white Queen." He looked at the main entrance dumb-founded, and shut his eyes, and flatly refused to believe that human hands had erected such

"A PREPOSTEROUSLY LARGE KRAAL."

Mr. Coleman assured him that such was the case, but all poor Lo Ben could say in reply was: "English! witch doctor! too much!" At the Horse Guards a halt was made to inform the natives that the Queen's bodyguard had their general headquarters there. Immediately there was a most exciting clamour to see the "great white Queen." It was quite a difficult matter to pacify the blacks, and only on promise that their wish should be consummated in the near future would they calmly consent to continue the journey.

The most stirring event was at Hungerford Bridge, where the new underground electric railway is being excavated. This was quite beyond the natives' comprehension. Later a column of smoke was seen issuing from a shaft from the Metropolitan Railway in Queen Victoria-street. Prince Lo Ben was astounded. "My father!" he said. "I am amazed!" The smoke seemed to strike terror into his soul.

The trip included a visit to the Tower, the Tower Bridge, the Bank of England, the General Post Office, Hyde Park, the Horse Guards, Wellington Barracks, etc. The visitors were so impressed with wonderment that from Holborn, on the return journey, to Earl's Court, they sang

NATIVE WAR-DANCE SONGS

as one man, and the streets re-echoed with their shouts. A messenger boy on roller skates was called an "engine mover."

"Oh! oh! oh! The great kraal is never finished. We find no way back. We shall die in London; no room to live; no room to plough; only white man live here. Oh! oh! oh!" they wildly shouted.

The War Office created quite a sensation among the blacks. Mr. Coleman told them that it

was here that conquests were formulated, and armies directed; but they would not credit it. "The big indaba," said he, "is held here." Lo Ben replied, "Oh! no room for indaba! Is it the truth?" "Yes." "Ugh!" he said, and put his hands to his eyes to make sure that he was awake.

"Well, Lo Ben," said the *Daily Mail* representative through the interpreter, "what do you think of London?" He cast his gleaming eyes upwards, and excitedly exclaimed, "Oh! my father! the big kraals, the big indunas—I do not grasp it at all. This must be the mighty place of the world. I am done; I cannot speak!"

The Savage South Africans marvelled at all the sights, and returned home fearfully and wonderfully impressed with the vastness of London and its many attractions.

The natives were taken back to their kraal, which is pleasantly situated in the grounds of Earl's Court. It forms one of the attractions to thousands of visitors daily. The excursion afforded the natives matter for dwelling on for some time, and it may be expected that other trips will be made during their visit in England.

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Odd Crotchets.

A little nonsense now and then Is relished by the wisest men.

It is related of the celebrated Dragonetti that, after performing one of his inimitable solos, he obstinately refused to obey the call for an encore. The public in vain insisted upon the repetition, and after considerable delay, the patriarch of the contrabasso explained to the manager in his own peculiar cosmopolitan language, "Das I play *encore*, mais si paga ancora? per Bacco!" (*Anglice*, "Well, I play *encore*, but you pay *encore*?) and ten guineas was the penalty which this encore cost the manager.

—:O:—

A certain minister, while preaching, said that every blade of grass was a sermon. The next day he was amusing himself by mowing his lawn, when a parishioner said, "That's right, sir; cut your sermons short."

—:O:—

"There is poetry in everything," mused the editor—"even in yonder waste-basket." And he laughed as he sometimes did when alone.

—:O:—

A lecturer was invited to speak at a local gathering, and being nobody in particular, he was placed last on the list of speakers. The chairman also introduced several speakers whose names were not on the list, and the audience were tired out when he said, introducing the lecturer:—

"Mr. Bones will now give us his address."

"My address," said Mr. Bones, rising, "is 551, Park Villas, S.W., and I wish you all good-night."

—:O:—

Coincidences in respect to anthems that may happen to have been given in churches have occasionally been noted. There is a story told by Dean Pigou in connection with Mr. Gladstone. The deceased statesman happened to attend the Chapel Royal on July 18th, 1886, the day after resigning office on his failure to carry a Home Rule Parliament. The anthem was: "It is enough, O, Lord; now take away my life, for I am not better than my fathers." Lord Sidney remarked on the coincidence after the service, adding to Dr. Pigou, "You may be sure that the only person who did not notice it was Gladstone himself." Many similar coincidences might be placed on record. One remembers the instance of the organist who played as a voluntary, "And grant a leader bold and brave," the Sunday after Lord Beaconsfield's death. There was, too, the recent case in which a Presbyterian minister, after praying for the Prince of Wales in connection with the mishap to the Royal knee, gave out the hymn, "Courage, brother do not stumble."

Presentations to Musicians.

CHELTENHAM.

Mr. J. A. Matthews, conductor of the Cheltenham Festival Society, was surprised at the last rehearsal at Bennington Hall, on May 2nd, when the secretary (Mr. G. H. Workman) asked leave to make a break in the practice, and led the Mayor (Ald. Norman) to the platform from one of the ante-rooms. His worship had been requested, on behalf of the society, to make on their behalf a presentation to the conductor. The presentation took the form of a silver bowl, mounted on an ebony plinth and filled with choice flowers, and an album containing the autographs of the subscribers. It bore the inscription "To Mr. J. A. Matthews, from the members of the Cheltenham Festival Society, to commemorate its 30th anniversary, May 2nd, 1899." Mr. Matthews, who was greeted with prolonged applause, in acknowledgement said they were opening the 30th season of this choral and orchestral Society. He believed it was one of the oldest organizations of the kind in the kingdom under existing conditions; at all events, there were very few musical societies which had been conducted uninterruptedly by the same individual for so long a period, and he felt very proud of his connection with the Society. During the past 29 years they had performed a large number of new works, composed expressly for their festivals and had from time to time been honoured with the presence of many talented musicians, to personally conduct their works. They had produced in their ranks many vocalists who had attained to eminence in the musical world, and many instrumentalists who were now occupying prominent positions in different countries of the world.

"The veteran conductor, Mr. J. A. Matthews, has been the fortunate recipient of many testimonials in his time, and these little graceful acts of public recognition must be numbered amongst the pleasantest recompenses of an arduous professional career. It is so long ago as 1866, in the year of his marriage, that Mr. Matthews, who is a freeman of the neighbouring city of Gloucester, settled in Cheltenham; and it would be impossible to estimate the value of what he has done towards the musical education of the town, the promotion of a taste for what is noblest in his noble art, and the gratification of the demand for the "concord of sweet sounds"—a demand which he himself has done so much to create—during those eventful thirty-three years. The number of great musical compositions which his band of pupils and enthusiasts have performed under his conductorship to the edification and enjoyment of his fellow townsmen is legion; and his collection of old programmes must be extremely interesting and not without a certain pathos when

one ponders on the changes that they call to mind. In 1870 he started his Orchestral and Choral Society, now known as the Festival Society, and it was its 30th anniversary which was so pleasantly celebrated the other night. I am sure that everyone will echo the wish of the Mayor that Mr. Matthews may be spared to witness the jubilee of his flourishing society, which has now entered on a useful and healthy middle-age."—*Cheltenham Chronicle*.

WIGAN.

Last month, the Mayor of Wigan presided over a farewell dinner to Mr C. H. Moody, organist of Wigan Parish Church since 1895 (who has been appointed organist of Holy Trinity Church, Coventry), at the Royal Hotel, the attendance including a large number of prominent citizens as well as the lay clerks of Wigan Parish Church.

After dinner the Mayor, in the course of an eloquent speech, said Mr. Moody came to that ancient town some years ago to fill a highly responsible position—that of organist to the principal church in the town. There was no need for him to dwell at length on the brilliant way in which Mr. Moody has filled that position. As chairman that evening, and as chief magistrate of the borough, he wished Mr. Moody God-speed in his appointment.

Mr. Moody conducted a performance of Haydn's "Creation" on the 5th of April, and was afterwards presented with a substantial cheque by the members of the Wigan Choral Society, of which he has been conductor for the last three years. On the 12th of April, the choir boys of Wigan Parish Church presented Mr. Moody with a carved oak smoking cabinet (with brass mountings), a cigar case, and pipe, on April 18th. A number of Wigan amateurs presented Mr. Moody with a handsome heart-shaped gold pendant, and on Sunday, after evensong, Colonel Ffarington, J.P., in a in a few well chosen remarks, presented him with a double cased gold hunter watch bearing the following inscription:—"Presented to Mr. C. H. Moody, by the clergy, wardens, choir, sidesmen, and a few personal friends, as a token of esteem on his leaving Wigan Parish Church for Coventry, April 25th, 1899."

NEWCASTLE.

On April 24, Dr. William Rea, the well-known Newcastle musician, was given a presentation in recognition of his long services to music in the North of England. As the result of the subscriptions of members of the Vocal Society and of people outside, Dr. Rea was presented with a silver bowl and a cheque for a hundred guineas.

The bowl bore the following inscription :—"Presented to Dr. Wm. Rea, together with a cheque for £105, in recognition of his valuable services to the art of Music in the North of England, May, 1, 1899."

TEWKESBURY.

On Tuesday evening, May 2nd, the popular pianoforte accompanist of the Philharmonic Society, Miss Alice Watson, was made the recipient of a handsome travelling and dressing bag as a mark of appreciation of the valuable assistance she has given to the Society during many years. The presentation was made by Dr. Liston, who in a few graceful words expressed the feelings of the subscribers towards the recipient.

The Associated Board of the R.A.M. & R.C.M.

LOCAL CENTRE EXAMINATIONS.

The following is the pass list of the Cheltenham Centre for the recent examinations :—

SENIOR GRADE (PIANOFORTE PLAYING).

Honour Certificates.—Taysen, Augusta M. (Mrs. Eyre).

Pass Certificates.—Campbell, Rhoda (Miss Allbutt); Day, Florence M. (Mr. Henry Rogers); Elischer, Edith J. L. (Madame A. Elischer); Halliday, Mabel S. (Mr. S. Bath); Hare, Catherine C. (Mr. D. Barnett); Knee, Elsie M. (Mrs. Turner); Millyard, Mary R. (Mr. A. Von Holst); Mitchell, Christine A. (Mr. H. Rogers); Oldaker, Alice (Mrs. Cooper); Pleydell, Ellen C. (Mr. T. J. Grainge); Sloman, Winifred A. (Mrs. Turner); Smith, Sidney F. (Mr. J. C. Long, F.R.C.O.); Townshend, Edith B. (Mr. A. Von Holst); Workman, Mabel E. (Mr. H. Rogers); Young, Alice M. (Mr. A. Von Holst); Taysen, Augusta M., Organ (Mr. A. J. Eyre).

JUNIOR GRADE (PIANOFORTE PLAYING).

Pass Certificates.—Beetham, Mary F. (Mr. E. A. Dicks, F.R.C.O.); Hunt, Miriam G. (Mr. E. A. Dicks, F.R.C.O.); Kemmis, Gertrude M. (Miss A. M. Muller); Norman, Lorna G. (Miss A. James, L.R.A.M.); Pointer, Ada E. (Mrs. Cooper); Young, Mary G. (Mr. D. Barnett).

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London and Provincial Notes.

The London Musical Festival closed on May 13th. The three Oratorios of Don Perosi were given during the week. It cannot be said that either made much impression on the audiences, and it seems a very general opinion that the works have been over rated, and they are not to the taste of English musicians. The orchestras, conducted by M. Lamoureux and Mr. H. J. Wood were magnificent, and in all respects proved the great attraction of the Festival. On the whole the series of concerts were very interesting, and it is satisfactory to note that the Queen's Hall orchestra held its own in every way, and the English composers who were fortunate enough to get a hearing, made a good impression. Mr. Robert Newman must be congratulated on the result of this his first Musical Festival.

—:O:—

CHELTEMHAM.—The Queen's Birthday was celebrated on May 24th in a right loyal and hearty manner. The day opened with a Service at St. Matthew's Church, at which the Mayor (Ald. G. Norman), and Corporation, and other local bodies attended. The Very Rev. the Dean of Gloucester, Dr. Spence, preached an eloquent sermon. The musical arrangements of the service were conducted by Mr. J. A. Matthews, the organist of the church. Mr. Harry A. Matthews (deputy organist), presided at the organ and played a suitable selection of voluntaries before the service. The choir and military band numbered about 200, and the powerful and effective performance of the sacred music made a very great impression upon the vast congregation. The hearty singing of the "National Anthem," "O God our help in ages past," and "O King of Kings" by choir and congregation with the organ and band accompaniment was very grand and effective. The service closed with Handel's "Hallelujah Chorus" from The Messiah. The choir consisted of St. Matthew's choir and members from other Church Choirs, and the Musical Festival Society. During the day various festivities were successfully carried out, including a reception and garden party in Pittville Park by the Mayor and Mayoress, at which about eight hundred were present. In the evening a promenade concert in Montpellier Gardens closed the day. There were about four thousand people present, who greatly enjoyed the beautiful illuminations of the grounds, and the music discoursed by the Stroud Volunteer Band, the Cheltenham Band, and vocalists especially engaged for the occasion.

Miss Isabel Hirschfeld gave a delightful piano and vocal recital on May 23rd, in the Rotunda. Mr. Kennerley Rumford was the vocalist. The

talented artist sang a number of songs with fine effect, and all were thoroughly appreciated by the large audience. Miss Hirschfeld played throughout with great success. Her solos consisted of Chopin selections, Beethoven's Sonata in F Minor, Op. 57, "A Caprice" by Dal Young, Georg Liebling's "Toccata de Concert," and other effective pieces. Miss Hirschfeld was presented with a beautiful bouquet by her pupils at the Ladies' College. Mr. F. A. Sewell played the accompaniments with great skill.

—:O:—

BEXHILL-ON-SEA.—On May 3rd a miscellaneous concert was held in the Kursall, under the conductorship of Mr. P. S. Hallett, A.R.C.O. The programme consisted of Macfarren's "May Day" and a selection. The choruses were well given, and the band accompaniments were well played under the lead of Miss S. Walker. The soloists were Miss Kate Cherry and Mr. George J. Matthews. Instrumental solos were played by Mr. F. Hallett (cello), and Miss Ida Petley (piano). Mr. Eric Williams gave two recitations. Mr. F. H. Hallett, L.Mus., T.C.L., presided at the organ, and Miss Walker at the pianoforte.

—:O:—

EXETER.—The Orchestral Society's Concert, on April 27th, was a great success. All the items were effective and well received. Mr. Herbert Parsons played Liszt's Pianoforte Concerto in E flat, and Miss Kathleen Emmett sang songs in good style. Mr. C. E. Bell was the leader, and Mr. R. B. Moore, Mus.Bac., conducted with his usual judgement.

—:O:—

WORCESTER.—On May 2nd the Civil Military Band gave a highly successful concert in the Public Hall, under the direction of Mr. Frank Elgar, and it may be said at once that their performance fully realised the most pleasurable anticipations. Both instrumentalists and conductor are to be heartily congratulated upon the success achieved. The programme was nicely diversified, containing as it did such standard works as the overtures to "Zampa" and "William Tell," and selections from "Faust." The selections already mentioned were all finely played, and received very hearty plaudits. The conductor was recalled after the pretty fantasia "Gipsy Life." The four movements of Massenet's "Scenes Pittoresques" were very finely given. Schubert's "Symphony in B minor" afforded, perhaps the strongest test of the band's efficiency, and their performance of Tchaikoff's dance suite, with examples of the African, Chinese, and Russian styles, was a further test of their versatility. The Lichfield Cathedral Quartett Party (Messrs. Richardson, Mason, Hobley, and Tuke), sang in excellent style "Hark! the

nightingale is singing," "Come where my love lies dreaming," "I wish to tune my quiv'ring lyre," "The bill of fare," "Massa's in de cold ground" (with vocal accompaniment), "Robin Adair," "Simple Simon," and "Evening's twilight," all of which were rapturously received.

—:O:—

MARGATE.—On May 9th, the Philharmonic Society gave an excellent concert in the Grand Theatre. Mr. A. T. Bobby and Mr. T. Russe, F.R.C.O., were the conductors. Mr. A. P. Howells led the band, Dr. E. J. Bellerley presided at the organ, and Mr. C. M. Poole was at the piano. The vocalists were Madame Amy Sherwin and Mr. H. G. Mason. The programme included Beethoven's Overture "Egmont," Prelude to Act III and Bridal Chorus from "Lohengrin," "Symphony in A Minor," Mendelssohn, and Edward German's "Dances to Henry VIII." The concert was a great success, and owed much to the energy of the secretary, Mr. J. W. Pearson.

—:O:—

FOWEY.—On April 21st, the Choral Society, gave Gaul's cantata "The Holy City," and the soloists were Mrs. Cissie Herbert (gold medalist, L.A.M.), Miss Louie Coles, and Mr. Albert Collings, and Mr. Henry Sunman, L.R.A.M. (both of Christchurch Cathedral, Oxford). The choruses, under the able conductorship of Mr. T. J. Baker, went well. Miss Bate was the piano accompanist throughout. The hall was most tastefully decorated, and the concert was pronounced the best ever given in Fowey.

—:O:—

ST. AUSTELL.—The spring concert of the St. Austell Philharmonic Society was given on Tuesday, April 25th, in the Public Rooms. In the first part of the programme the Society gave Sir W. Sterndale Bennett's popular cantata, "May Queen." The choruses were all accurately rendered, and the choir, though not a powerful one, responded well to the conductor's baton. Mrs. T. Smith and Miss Louie Coles very carefully rendered the recitatives entrusted to them. Miss Florence Ellery, of Plymouth, and Messrs. Albert Collings and H. Sunman, of Christchurch Cathedral, Oxford, were the principals. The Society contributed two part songs "In the hour of softened splendour," and "The charge of the Light Brigade." Mr. C. E. Milner, of Lostwithiel, presided at the organ. The conductor of the Society, Mr. F. C. Thomas, received a hearty reception.

—:O:—

EVESHAM.—On April 28th, the Evesham Choral Society, which is under the management of Miss Myra Taylor and Miss Gill Smith, gave a highly successful concert in the Town Hall. The opening part consisted of miscellaneous selections,

these included part songs by the members of the Society, vocal solos by Miss H. B. Taylor and Capt. Nettleship, two excellently rendered duets by the managers, a finely played violin solo "Mazurke and Arabesque," Op. 4 (Bohm), by Miss Milly Myatt, and an overture and selection from "Yeoman of the Guard" by the Myatt band. The second part was composed of a performance of Dr. C. Vincent's, "The Spanish Gipsies," this being given in costume and with appropriate scenery and effects. The characters were taken as follows:—Lola, Miss Gill Smith; Inez, Miss Gertrude Averill; Dolores, Miss Rosa Sherwood (grape gatherers); Zerlina, Miss H. B. Taylor; and Esmeralda, Miss Milly Myatt (gipsies.) All the soloists acquitted themselves with great credit, "Esmeralda," by Miss Gill Smith, and "The Fortune Teller," by Miss Milly Myatt, being perhaps the most noteworthy. The concerted music was rendered with a crispness and precision which denoted great care both on the part of the members of the chorus and of the managers. Miss Myra Taylor conducted the part songs, and "The Spanish Gipsies" was conducted by Mr. Robert Taylor, of Brighton (Miss Myra Taylor's brother), who came specially to Evesham to superintend the production, and to whom the warmest thanks are due for the care and ability he displayed.

—O:—

RAMSGATE.—Costa's Oratorio, "Eli," was performed by Mr. Henniker's newly-formed Choral Society on May 2nd with great success. The solos

were sung by Miss Teresa Blamy, Madame Marie Hooton, Mr. Albert Collins, and Mr. Henry Sunman. The choruses, on the whole, were sung with crispness and good effect. To Mr. Vincent Henniker hearty congratulations are due for the successful opening of his enterprise in the cause of oratorio music. Mr. L. Henniker presided at the organ, and Mr. C. M. Gann was leader of the band.

Obituary.

Mr. John Hele, Mus.Bac., whose death is announced after a long illness at the age of 53, was a well-known organist and composer of church music, and may fairly be considered the leader of musical life in Plymouth, where he was Borough organist during the past sixteen years, and was conductor of the local Choral and Orchestral Associations. In October, 1896, he gave his 2,000th organ recital in Plymouth, and a short time previously he was presented at the Guildhall in that town, at a meeting at which the Duke and Duchess of Edinburgh were present, with a silver service, in recognition of his efforts in the cause of music. Among other things he organized a series of band performances on the Hoe, a true municipal orchestra, which was very much appreciated by the inhabitants of Plymouth. Mr. Hele was originally a student at the Royal Academy of Music, under Mr. Sterndale Bennett. Mr. Hele was present at the conference of the Incorporated Society of Musicians in January last at Plymouth, and took part at some of the concerts and meetings.

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